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Volume 40 Number 3



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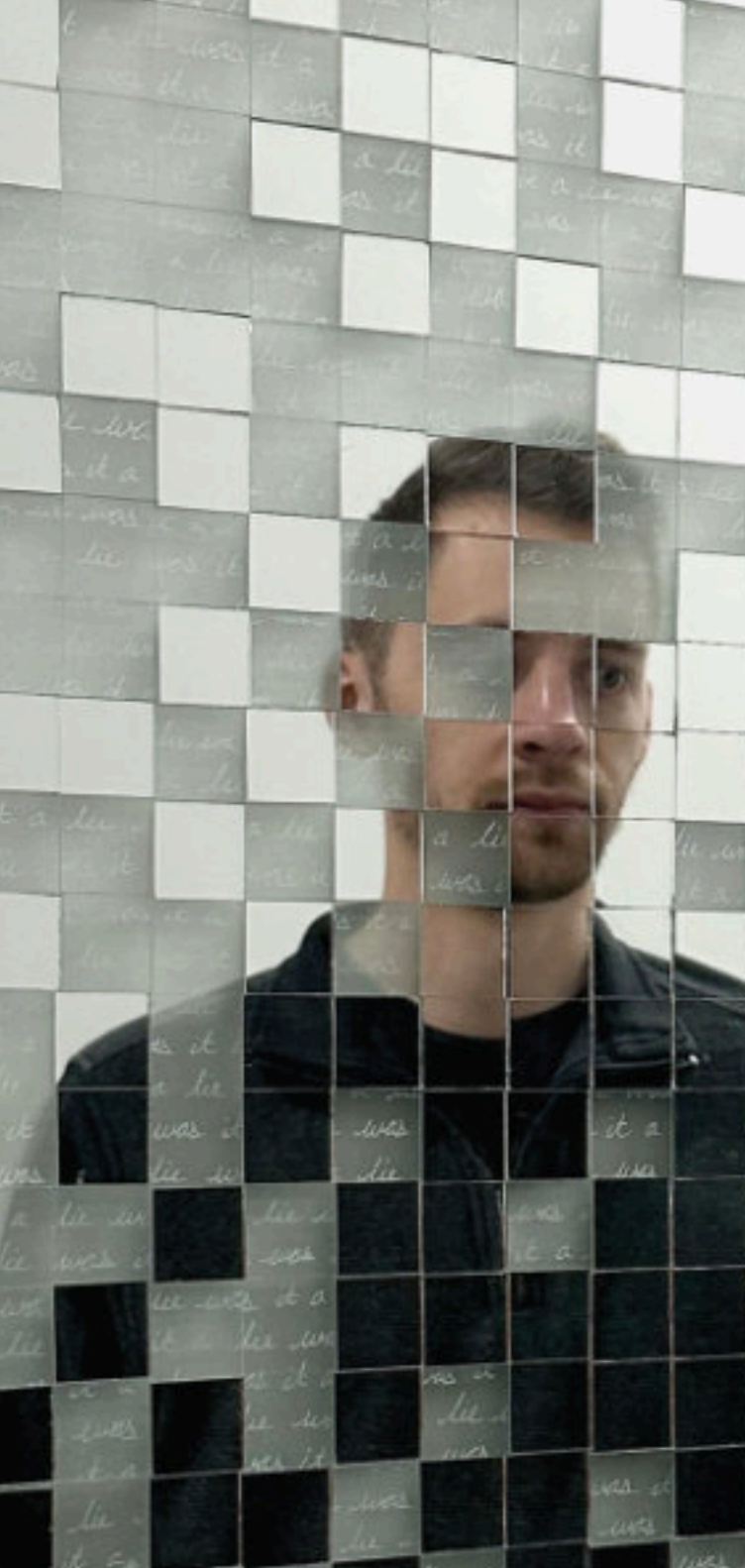
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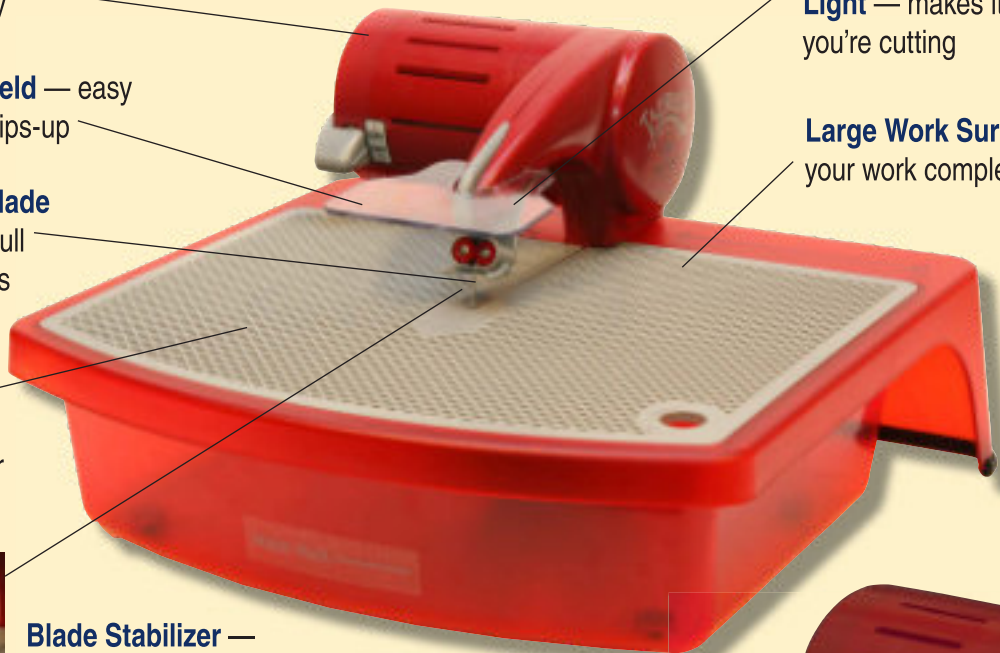
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Spirit as Large as Life

Susan Gott

by D.M. Rosner

If you've been to Florida, you may have encountered Susan Gott's artwork without realizing it. Perhaps you stood in the shade of the Fire Sentinel in Fort Pierce's Gazebo Park or sat on the curved Sand and Seabench in Tampa's Madison Street Park. Maybe you've passed by the deep blue Vortex at the University of Tampa or her life-sized glass sculpture, *The Family Grouping*, at The Ovation Hotel in St. Petersburg.

For over twenty-five years, Gott has been creating thought-provoking cast glass art steeped in ancient spirituality and myth. She is inspired by a lifetime of travel, and her works are often monumental in scale. Gott says, "I would like to think that there's a connection of spirituality that goes through all of my work. Sometimes it might be influenced by Native American or more ancient ideas, but the one thing that ties us together as human beings is that connection to spirit." She explained, "There are some symbols that I use that repeat in my pieces. The concentric ring, for instance, is very important to me. That is, to me, a symbol for spirit."



(Left) *Kundalini Awakening*, with artist, cast glass using rigid sand mold, 2013. Photo credit: George Blanchette.

(Above) *Dancing Grace Teal*, hot cast glass, 2023. Photo credit: Michelle Caudle.

Gott J

While Gott's travels have included the glass centers of Europe, they have also encompassed ancient places like Stonehenge and Athens. "I went to Bali, Indonesia, a few years ago. Bali has no word for art, because art is so much a part of their culture. They don't need a separate word for it. It's an amazing place."

Gott's Passageways series incorporates the Egyptian concept of false doors, designed not for people, but for spirits. "They would be covered in hieroglyphs or symbols of the person that it was to give homage to. These false doors represented a place that you could communicate with the other side." As a glass artist, she takes that concept and creates a piece around it. Gott continues, "You have the three archways or passageways, with the narrow one in the middle. You get the passage of light and the passage of spirit."

In 2023, she traveled to Guatemala to participate in the U.S. Art in Embassies program. Her fascination with the ruins she visited and the ancient Mayans' understanding of the heavens and time became the inspiration for Calendar Wheel. A layered piece with deep reds and golds, it's full of symbolism of the cosmos and spirit.

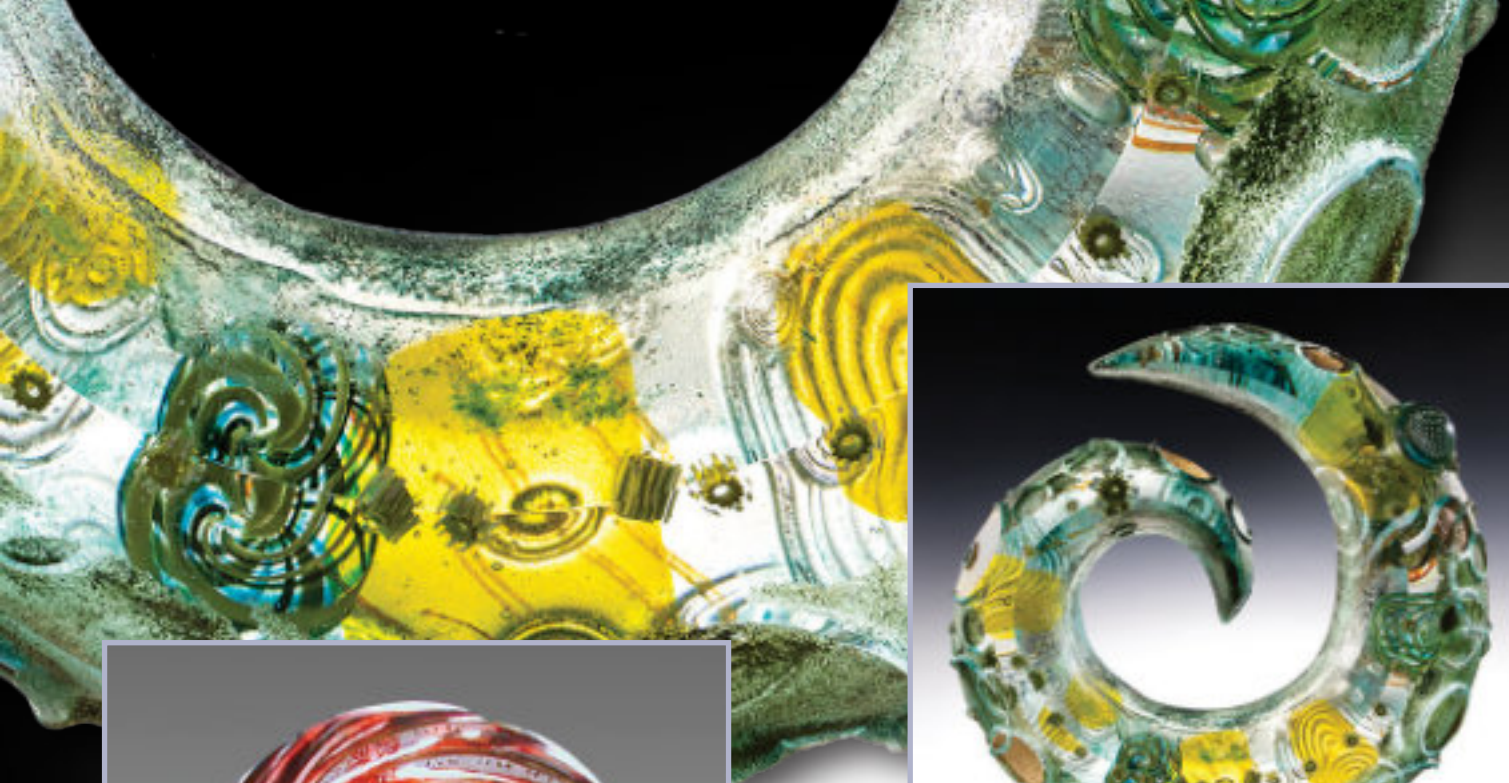
Travel and art have been constants in Gott's life, and their impact is enormous. "I've always felt like I was an artist. I was always making stuff since I was a little kid."



(Above) Mer Creatures, hot cast glass with enamels and metal leaf. Photo credit: Michelle Caudle.

(Right) Winged Garden Sentinel, sand cast glass using enamels and metal leaf, 2023. Photo credit: Michelle Caudle.





Fibonacci Spiral, cast glass using rigid sand mold with enamels and metal leaf, 2022. Photo credit: Michelle Caudle.



Fire Circle,
cast glass with hand wrought steel.
Photo credit: George Blanchette.

Born in Michigan, she grew up in Tennessee and Virginia not far from West Virginia, the home of Blenko Glass. "I remember going to Blenko as a child and watching the glassblowers. My parents had collections of Blenko glass," Gott reminisced. Her father, an innkeeper, instilled in her a sense of business acumen that helps her run a successful studio.

She studied art in college, but as a painter. It wasn't until later that two pivotal classes shifted her focus. The first was at Arrowmont School of Arts and Crafts, where she studied with Albinas Elskus, author of *The Art of Painting on Glass*. This turned her attention to stained glass, which she quickly embraced. The next was at Penland School of Craft, where she took hot glass classes with Paul Marioni and Stephen Dee Edwards. She recalled, "The connection [to glass] was strong, deep, and immediate because I'd always been attracted to that quality of light as a painter doing watercolors."

After receiving her master's from Kent State University and studying at Pilchuck Glass School, Gott settled in Florida. She chose Tampa because of the growing glass community in the area, which has since come to be known as The Glass Coast. Armed with a good understanding of refractory materials and design, she laid out initial studio plans on graph paper. "I had a lot of great studio assistants along the way who helped me build the equipment, and I oversaw all of that," she said. "The architect that was involved was also a glassblower. There was a lot of synchronicity."

Today, Gott creates sand-cast glass art utilizing sodium silicate and sand to form rigid molds. "People think of sand casting as pressing something into the sand and pulling it out, and this is really the reverse," she clarified. "You're thinking upside down and backwards."



Calendar Wheel, 24" x 8" x 20", cast glass using rigid sand mold with enamels and metal leaf, 2023.
Photo credit: Michelle Caudle.



She starts with a drawing, and creates a Styrofoam positive, which is then surrounded by a frame and covered in the sodium silicate/sand mixture. For a life-sized sculpture, this is done on the floor of a seven-foot computerized annealer, and the sand mold can weigh up to 500 pounds. After being hardened, the mold is flipped and the Styrofoam removed, revealing the negative cavity. Using an air tool with a carbide bit, Gott carves negative images into the sand. She carbonizes the sand so the glass won't stick to it and then adds colored frit ahead of the glass pour.



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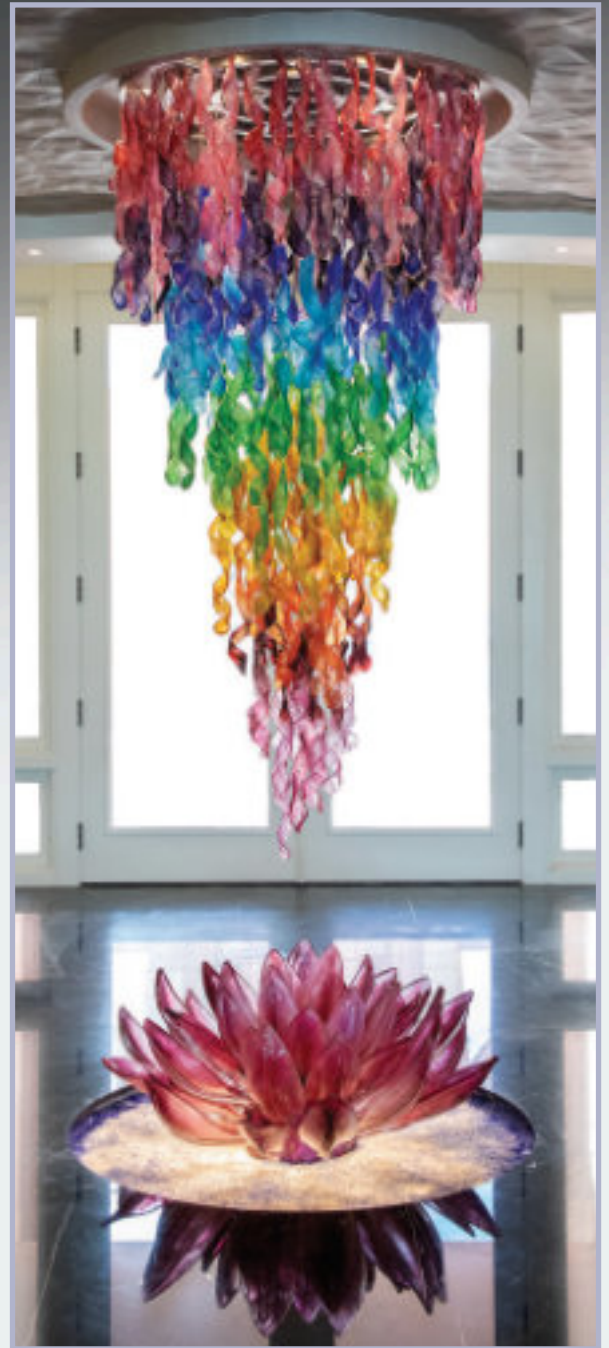


Flirtation, hot cast glass with enamel and metal leaf. Photocredit: Michelle Caudle.

There's a palpable intensity in Gott's studio at casting time. All of the parts, stamps, and tools are laid out. Ladles are set up on the bench from large to small, the torch is ready, and her assistants are standing by in their protective gear. "When we start casting, we're working quite quickly. Everybody must be prepared, understand what's going on and where their position needs to be," Gott explained. The team ladles 2,300°F molten glass into the form. There is no room for error.

Gott adds detail such as murrine, copper pieces, or other inclusions, working in layers. She's always thinking about the interior structures along the way. She may also add additional stamping or details to the back. The piece is then rolled into the annealer, where it gradually cools over a period of weeks.

When ready, the sculpture is finished in Gott's coldworking shop. "I like to go back, grind, and polish the front, so it allows the light to come through. It definitely goes back to that quality of light and transparency—the hiding, disguising, and allowing the light to come through." She continued, "When you walk around a glass casting, it captures that light, and the light moves through it. If it's backlit or sunlit—the light transmits through the glass in a way that no other material does."



The Awakening, 12' x 36" x 36", cast glass, 2021. Photocredit: Michelle Caudle.

Gott praises many of her teachers, but credits Henry Halem with helping her find her voice as an artist. He was hard on her, making her cry more than once. "He may be pulled it out of me, but it takes that. I think it takes a deeply insightful, introspective situation, or maybe another personality or a catalyst," she mused. "It takes some kind of change for most people, I think, for you to really be able to grasp what it is you want to say, or what it is that you're doing. Henry Halem was perhaps the catalyst that did that for me."

"Sometimes I'm really hard on my own students," Gott admitted. She encourages them to think out of the box. "Outside of the sandbox, I call it," she said with a smile. "Following the status quo is not going to get you there. You've got to take risks."




Wind Spirit Cobalt, cast glass, 2021.
Photo credit: Michelle Caudle.

Gott advises new artists to have tenacity. She also encourages them to regularly exercise their creativity, even if it's only in small ways, like drawing a picture on a napkin, reading an article, or meditating. "Do something creative for yourself every day," she says.

Gott shares her passion for glasscasting with students around the world. She's taught at the Corning Museum of Glass in New York twice. Last summer, she taught at The Glass Furnace in Istanbul, Turkey. "I really do enjoy teaching," she explains. "I'd like to do workshops at other universities, and maybe go back to The Studio at Corning."

When Gott's not teaching, traveling, or in Tampa, she is likely to be found on the water. "I love kayaking. There's something about the physical activity of it that exercises all those same muscles that we use as glassblowers." She added, "I've kayaked off the San Juans, off the islands of Maine, all around Florida."

She also enjoys relaxing at her river house in Weeki Wachee, where she says she sometimes hangs out with mermaids. "I realized that my best friends are mermaids, and they really are!" She's got a neighbor who was part of the Weeki Wachee Mermaid Show from 1957–1962 and swam for Elvis. Perhaps because of her connection to the area, mermaids turn up in her work, too. Gott feels the mermaid imagery is an ancient, feminine archetypal symbol. It's yet another connection to the mythical, ancient, and spiritual theme which runs through her body of work.

You can find Gott's Magical Mythical Mermaids sculptures at the Imagine Museum in St. Petersburg, where she was recently listed as a 2025 Artist of the Future. 

To view more of her work, visit www.gottglass.com. Feeling Social? Find her on Instagram @gottglass and Facebook, www.facebook.com/GottGlassTheArtOfSusanGott.



Casting glass: Justin Thompson, left, Susan Gott, center, Doug Gialluca, right, 2023. Photo credit: Michelle Caudle.

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by Julie Leatherbarrow

Meeting the Challenge

What is the most challenging aspect of your work, from design to execution?



(Top) Abegael Uffelman, *Everyday*, frameworked borosilicate glass, cold-applied interactive piece, dimensions vary, 2019. Photo credit: Haigen Pearson.

(Bottom left) Abegael Uffelman, *Was It a Lie?* 26" x 32", sheet glass and mirror, cold applied, 2023. Photo courtesy of the artist.

(Bottom right) Abegael Uffelman, *I Miss You*, 10" x 10" x 6", frameworked borosilicate glass, cold applied. Photo credit: Mackenzie Serwa.



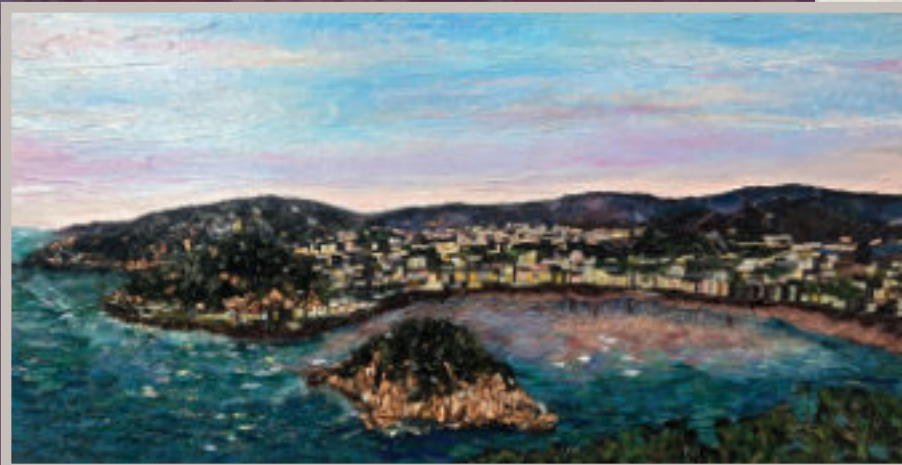
Abegael Uffelman, Yellow or White,
10" x 10" x 10", sheet glass, cold applied, 2019.
Photo credit: Sam Fritch.

Abegael Uffelman

The most challenging part of creating my work is on the conceptual side. Most of my work touches upon topics of social and political issues, such as race, identity, societal expectations, and how we relate to each other, which can be heavy. Deciding how to talk about these topics through materiality and manifesting physical sculptures and installations that connect glass to concepts is the toughest part of the process. It is also the most intriguing. I enjoy comparing these nonphysical illusions of society to optical illusions in glass. I have always been very drawn to glass because of its ability to distort, magnify, reflect, and multiply imagery. Once

I have decided on the work and how to get my ideas across, the execution is typically the easier part. Most of my work uses basic, repetitive acts, such as creating hundreds of clear glass marbles. With each project, I like to use different techniques. Some of my work includes glass that has been furnace worked, flame worked, kiln formed, cast, cold worked, or cold applied.

Learn more about Abegael at: www.abegaeluffelman.com or on Instagram @abbey.u



(Top) Clare Green, Bassano Del Grappa, 600 cm x 450 cm using 3 mm glass, glass tiles. Photocourtesy of the artist.

(Middle) Clare Green, Mt. Fuji, 310 cm x 600 cm, created with crash glass, 3 mm leadlight glass, with an acrylic painted sky covered with textured glass. Photo courtesy of the artist.

(Bottom) Clare Green, San Sebastian 300 cm x 550 cm, created with marble, leadlight glass, smalti, fit glass, and an acrylic painted sky. Photo courtesy of the artist.



Clare Green

The most important aspect before creating is inspiration, passion, and a deep desire to bring what's in my mind to a physical outcome. Regardless of what the finished art is, achieving the emotion, feel, and moment in time that you are wanting to convey is part of the process. It is ever-changing as I create.

Inspiration comes from all places—places I have been, seen and admired. It will be something that speaks to my core, and so in the journey of creating this, I will reflect upon how to achieve the mood. Arousing inspiration in the eye of the beholder is my biggest challenge.

Once I have a basic design, my mind turns to which colors to use to evoke the feeling or mood. Color selection changes throughout the creation phase. When I feel that the colors are right, my focus will be on the main features, whether they be the eyes of a portrait, buildings, or the trees in a landscape. Depending on the subject, I will consider creating depth or perspective by using larger pieces in the foreground to tiny pieces in the distance. Additionally, I create depth using tones.

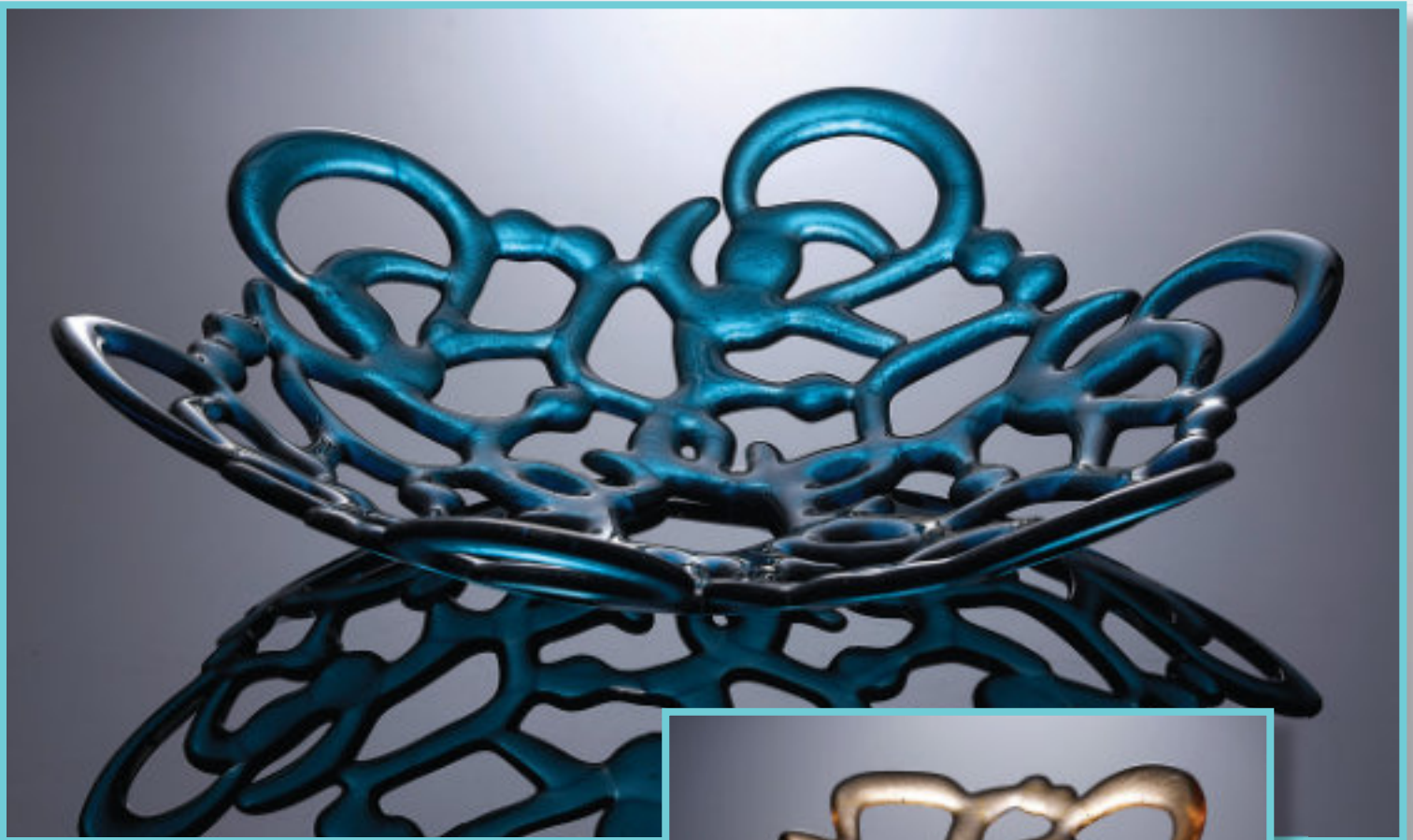
After the main features are laid out, it's on to the background. Backgrounds are sometimes overlooked. However, I believe that the background of any design does determine the mood or feel of the whole piece. It's as important as the other areas of my mosaics. During the entire process I take many opportunities to sit and look at the mosaic from a distance in order to look for areas that need adjusting in color, tone or size.

Clare Green's art can be seen at: <http://www.claregreen.art> and www.instagram.com/claregreenart.mosaics



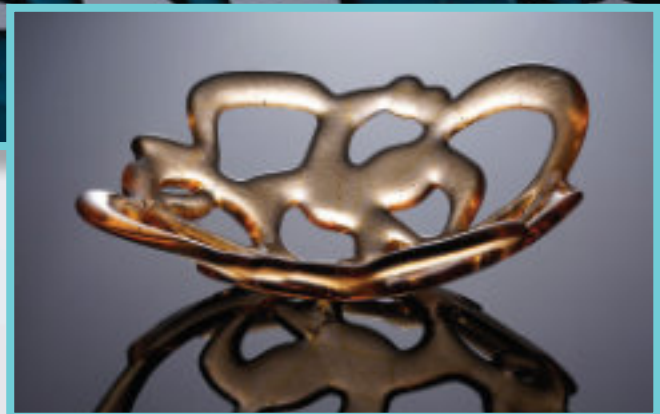
(Top) Clare Green, *Let It Flow*, 740 cm x 220 cm, leadlight glass with a timber grey frame.

(Bottom) Clare Green, *Abstract White*, 650 mm x 950 mm, created with pearls, crash glass, beads, glass, and smalti. Photos courtesy of the artist.



(Above) Hassina Khan, *Enough, all-ways*, 36 cm x 36 cm x 6 cm, hand cut, fused, and slumped, 2024. Photo credit: Eric Orme.

(Right) Hassina Khan, *You are enough*, 24 cm x 24 cm x 6 cm, hand cut, fused, and slumped, 2023. Photo credit: Eric Orme.



Hassina Khan

The starting point for my work is usually words. My professional life began as a stage manager in theatre. I've always been a big reader—so stories and words are how I understand the world. I write short fragments of text about themes and issues that are important to me. I then transliterate these into a fusion of English and Urdu, which reflects my mixed English and Pakistani background. Transliteration is the writing of one language using the characters of another. In my case, instead of writing English words using Roman characters, I write them using Nastaliq characters (the PersoArabic script used to write Urdu). I then further manipulate the text by playing with scale, rotation, and order. This creates an abstract composition that speaks to the viewer on a conceptual level rather than words that can be read.

I work with kiln-formed glass, specifically fusing and slumping. My most recent work *Enough, all-ways* is part of an ongoing series that intends to counter the prevailing narrative that tells us we are 'not ... enough'. My designs are hand cut, letter by letter, curve by curve. This piece took eight hours to cut! One might expect the most challenging part of my process to be the cutting of the glass.

The bit that I do find most challenging is the actual design. It involves first writing out the English words using the Nastaliq letterforms and then arranging them to make an aesthetically pleasing form. I work with fragments of text—short sentences and sometimes even just single words. I have to scale up the letters, turning them from small words in my sketch book to larger forms that I can cut in glass that will work as larger pieces of art. For example, my piece *A new way of being*, which was exhibited at the British Glass Biennale this year, is 50 cm x 90 cm.

I'm aiming for a composition, an abstract creation rather than words, so I don't use the letters in order. I often place them at an angle and use different sizes. It can take several hours to get the design right—drawing letters, rubbing them out, redrawing them, rubbing them out ...

Once I am happy with the design, cutting out the glass is easy!

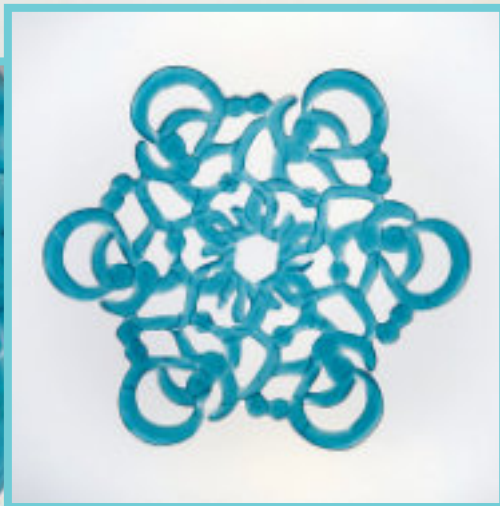
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Hassina Khan, A new way of being, 50 cm x 90 cm x 1 cm, hand cut, fused, and slumped, 2024. Photo credit: Eric Orme.



Hassina Khan, Hybridity. Do not ask, 70 cm x 400 cm x 15 cm, hand cut, fused and slumped, 2022. Photo courtesy of the artist.



Hassina Khan, Enough, all-ways, (top view), 36 cm x 36 cm x 6 cm, hand cut, fused, and slumped, 2024. Photo credit: Eric Orme.



Jonathan Michael Ray
Photocourtesy of the artist

For me, the most challenging part of the process comes before the design and making. I use antique glass from reclaimed stained glass windows, primarily 19th century church glass. Occasionally, I use even older glass. As you might imagine, sourcing my raw material is probably the most challenging part of the process.

I purchase all of the glass either from architectural salvage yards and antique dealers around the UK or through various auction houses. This requires me to be regularly checking with various websites and contacts. It also means I have to travel around the country to view and collect the glass. It's very time consuming, but lots of fun! I really don't like the idea of destroying good-quality antique windows or historical works of art. I look specifically for badly damaged, irreparable windows. Sometimes I come across boxes full of fragments, which can be the best. I love working with something that seems broken and potentially worthless. There seems something miraculous about the resulting pieces because of this.

(Top left) Jonathan Michael Ray, Spectrum, 42.5 cm x 27 cm, stained glass fragments and lead, 2023.



(Top right) Jonathan Michael Ray, The Tale of the Ingrate and His Punishment, 104 cm x 67 cm, stained glass fragments and lead, 2023.



(Bottom) Jonathan Michael Ray, Post-Modern Revival, 51 cm x 32 cm, stained glass fragments and lead, 2022.



(Above) Jonathan Michael Ray, Crucible,
91 cm x 143 cm, stained glass
fragments and lead, 2022.

(Right) Jonathan Michael Ray, Nightbird,
74.5 cm x 44 cm, stained glass
fragments and lead, 2024.



During the making process the hardest part is probably the cutting of the glass itself, for a couple of reasons. One reason is that physically some old glass may be thick or full of imperfections. It can be very tricky to get a nice cut. It might be brittle and break wherever it wants or so thick it just won't break at all—especially if I'm just trying to trim it down a bit. In both cases, the best approach is to patiently nibble away at the glass using groziers and a grinder. I often discover it's a tricky piece only after it's too late!

The other reason is that emotionally it never gets easier working with this old glass. I have a great love of this material and the many meanings it holds for me—it's a very precious thing to be able to work with historical artifacts in this way. I feel a strong connection through time with the artists and craftspeople who made the glass to begin with. I think about this a lot when I'm working. Not to mention that much of the glass I use has been taken out of churches around the country. It continues to embody a sort of religious power. And so, even though I may only be working with fragments and ruins, I still feel the weight of these histories, and the impossible pressure to always make the right decision for each valuable piece that comes my way.

You can see more of Jonathan Michael Ray's work at www.jonathanmichaelray.com and on Instagram @jonathanmichaelray

For future Artist to Artist installments, if there are artists you would like us to contact or any questions you would like us to ask, email editor@glassartmagazine.com. We welcome your suggestions.





Unpoppable

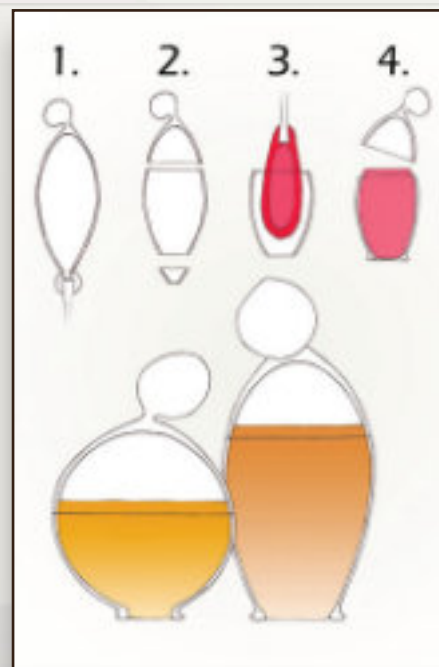
The Innovations of Dan Mirer

by The Staff of The Corning Museum of Glass

Seafoam. A kettle brought to boil. A sparkling soft drink. We don't often ponder the bubble, that universal structure that touches our lives in innumerable tiny ways, summoning beauty from the mundane. Yet for glassblowers, the bubble is everything. To inflate glass is to offer the breath of life to a nascent work, to infuse it with soul and start it on its journey. There is an intimate magic in this fundamental action, a connection forged between art and artist.

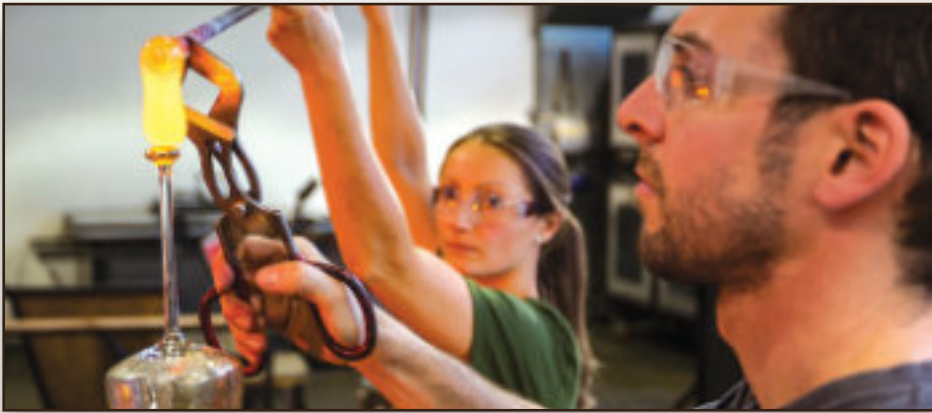
Conversely, to find an unintended pocket of air in a solid glass work is devastating, an immutable imperfection. Since the dawn of the craft, the bubble has been vital, great and terrible, essential and inescapable all at once. But in the modern day, one artist seeks a new angle, mastering the materiality of bubbles and glass, bending them to his will—and bending himself to theirs. In a sea of bubbles, Dan Mirer rises to the surface.

A glassblower since age 16, Mirer built his foundations at the Rochester Institute of Technology School for American Crafts. He refined his techniques at Alfred University, and sharpened them to a fine point at the Pukeberg School of Design in Sweden. He ultimately earned his MFA at the Tyler School of Art and Architecture. An independent designer, Mirer settled in Corning, NY. With the collaborations and resources available to him at The Studio of the Corning Museum of Glass, his practice flourished.



(Left) Camshaft Jars, blown glass, 2012. Photo courtesy of the artist.

(Right) Process drawing from Mirer's residency. Photo courtesy of the artist.



Dan Mirer assisted by Chrissy Lapham in the hot shop.
Photo courtesy of the artist.

Now, after two decades of optimization, Mirer's studies of air and glass will be on display at the site of his innovations. Artist-in-Residence: Dan Mirer's Collaborations is an original exhibition that traces the evolution of his ideas and objects. "Mirer creates the most interesting, beautiful work," said Amy Schwartz, Director of The Studio. "His thought process is creative and his techniques innovative. I've enjoyed watching him grow as an artist over the many years he has been involved with The Studio."

An innovator by nature, Mirer has an artistic progression that inspires fascination. In 2009, Mirer spent his first residency at The Studio incorporating the fluid nature of molten glass into his work. His series of Knob Top Jars featured blown-glass bubbles, integrating the metaphorical soul of each piece directly into the handles of each jar.

Building upon this, Mirer's 2012 Camshaft Jar employed a more complex design process. As Mirer explained, "In my series [Camshaft] Jars, the different layers of a double-walled vessel create the system for fitting a lid. To create this work, I blow a form, which is cut apart into sections after cooling (fig 1 and 2)." He elaborated, "The bottom section is reheated in a kiln and another bubble is blown into it (fig 3). After another cooling, the inner bubble is cut off, leaving a flange that fits inside the upper section of the original form (fig 4)." The result is an advancement of the Knob Top that saturates brighter pigments into more multifaceted forms. The glass bubbles droop, reminiscent of a head, more human than before, as if the glassblower's breath of life infused the object with personality as well as shape.



(Above) Knob Top Jars, created during Mirer's residency, featuring glass orbs that resemble rising bubbles. Clear blown glass coupled with silver foil enhances the illusion. Photo credit: Ann Cady.





Detail of Clusters

Clusters, from the
Bubble Panels series,
furnace worked, kiln-cast, 2019.
Photocourtesy of the artist.



As Mirer’s career progressed, he surrendered more control to the personalities of his bubbles, adjusting the medium of his practice to suit their will. He adopted 3D printing and macro video recording to capture the pathing of miniscule air bubbles through carefully designed micro-mazes in his Micro-Fluidic Systems. This work tapped into the innate beauty of the everyday phenomena of flow. Following this, he returned to the familiar medium of glass for his Bubble Panels series. Now, with the addition of kiln fusing, he has expanded his ever-growing list of artistic techniques.

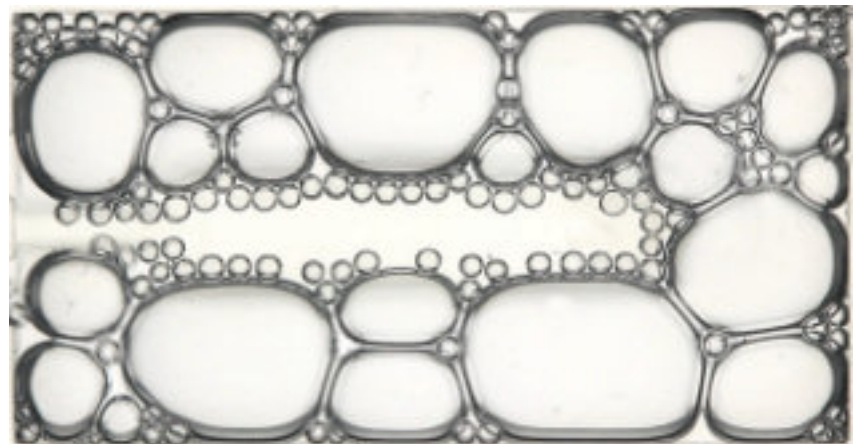
“Using precise measurements to fabricate the work, I fuse blown glass elements in an orderly arrangement,” Mirer said of his process. “Circular forms move and flow into new geometric patterns and, upon cooling, record a fleeting moment of fluidity. In Bubble Panels, I express the properties of bubbles through the materiality of glass.”

Throughout his journey, Mirer has worked in deep collaboration with other Artists-in-Residence at The Studio, including Nisha Bansil, Matthew Szösz, Tanya Pak, Jackie Pancari, and Biba Schutz. He supports their work and draws inspiration from it. Like the flowing bubbles he works with, Mirer’s practice shifts, becomes one with those around him, and begins anew, perhaps stronger than before.

Whether he drifts in a new direction or holds his course, Mirer is a designer worth watching. Artist-in-Resonance: Dan Mirer’s Collaborations will be on display at The Studio of the Corning Museum of Glass through May 26, 2025.

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Bubble Place, from the Micro-Fluidic Systems series, 2018.
Video still courtesy of the artist.

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The Gilded Touch:

Nancy Sutcliffe's Glass Engravings



DNA, 30 cm x 23 cm x 2 cm, engraved and gilded with gold leaf, 2019. Photocourtesy of the artist.

by Marcie Davis

When you first think “glass engraving,” what comes to mind? If the term conjures up a misty image of a piece cherished by your grandmother, it’s high time for an update! Glass engraving is fantastic, fabulous, and yes, contemporary, as the work of UK artist Nancy Sutcliffe will attest.

From Illustration to Engraving

With a degree in Graphic Design, specializing in medical, scientific, and technical illustration, Sutcliffe began her career in publishing. She then worked as a medical artist at a large teaching hospital in London. Sutcliffe subsequently spent time as a freelance illustrator, then left London and started a family.

It was during this period that she began her transition into glass engraving. She took classes at Pilchuck Glass School and West Dean College and has worked as a glass engraver ever since. As her understanding of engraving evolved, Sutcliffe chose to not engrave using a copper wheel but use a drill instead. “Using a handheld drill felt like picking up a pencil. The technique felt familiar to me,” she recalled. Sutcliffe suspects this could be based on her background in illustration. “Drawing, painting—it’s direct—a direct link from my brain down through the pencil onto the glass. It feels more natural to me.”

The Drill vs. the Wheel

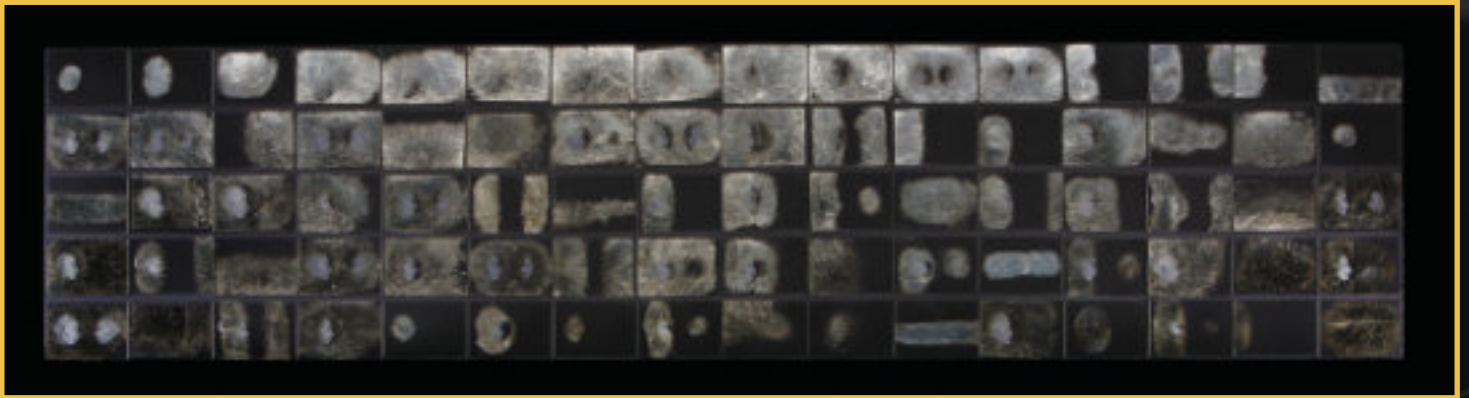
The contrast between working with a drill or a wheel is profound. The relationship with the glass is different. “With the wheel, you’re holding your vessel up to a machine. You’re not connected with the thing that’s making the mark because you’re connected with the thing that’s being marked. Does that make sense?” Sutcliffe continued, “I don’t use that method to engrave with because I feel disconnected. Drill engraving is quite the humble end of the engraving hierarchy. But I’m proud to use it, you know, because it’s right for me.”

Anatomy as Muse

Sutcliffe has an abiding interest in insect, animal, and human anatomy that has influenced her subject matter from the beginning. “It’s my starting point for flights of fancy!” she admitted. “I went through my human period. It was figurative pieces involving people. Then, I think I needed a break from it all, so I went back to what I knew from when I was an illustrator. I went back to looking at the anatomy of animals and insects.”



Dalmatian, 12 cm x 8 cm x 4 cm, engraved optical glass, reverse painted, fired and gilded with pink silver leaf. Photocourtesy of the artist.



The Dalmatian Inspiration

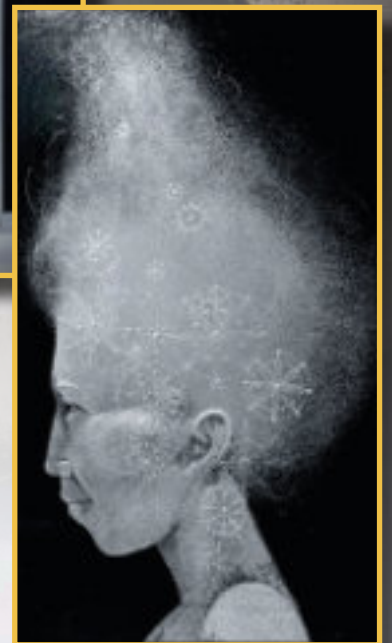
Sutcliffe found herself wanting to create an engraving of a dog—a Dalmatian. “I don’t know why, I was doodling. I wanted to make one just for fun. And then I thought, well, how am I going to include black and white in a completely gray medium?”

Display Challenges

It occurred to Sutcliffe to use low-fire paints. She made that Dalmatian, and in fact, it answered many questions and solved long-standing problems that plague the displaying of engraved glass.

“Even galleries don’t know how to display it. Recently, I will not name the exhibition, but they displayed all my work backwards, all of it!” she exclaimed. “Light was reflecting off the back [of the pieces] and they looked like a dog’s breakfast!”

This happened despite Sutcliffe having included copious display notes along with her work. She always sends instructions, specifically to avoid display disasters! The solution? It’s all about providing good lighting and contrast. Sutcliffe emphasized an important piece of advice: “You should not display engraved glass against a white background, or you’ll never see it again!” Point taken.



(Top to bottom) Rorschach Boys, 60 cm x 15 cm, engraved, painted and gilded with pink silver leaf, 2010. Photo courtesy of the artist.

Memory Cloud, 100 cm x 30 cm, engraved microscope slides, gilded with white gold leaf, 2012. Photo credit: Simon Bruntnell.

Impossible Knots, 20 cm x 15 cm x 2 cm, engraved and gilded with gold leaf, 2025. Photo courtesy of the artist.

Girl with Snowflakes, 17 cm x 12 cm x 2 cm, engraved glass, 2016. Photo courtesy of the artist.

Thinking in Reverse

When designing an engraving, an artist needs to learn to think in reverse. They must bear in mind from which side the viewer is going to look at the work. When the engraved portion is viewed from the other side of the glass, it looks as though the image is coming out at you. When doing an engraving on a vessel, the work is done on the outside of the piece. On a panel, usually it is viewed through the clear glass to the engraving on the back.

A Love Affair with Gold

For several years, Sutcliffe commuted between her studio in rural Herefordshire, UK, and cosmopolitan life in Abu Dhabi and Dubai, UAE. This dramatic contrast initiated a hugely stimulating period where she began her love affair with gold leaf. She also learned how to be creative with limited resources.

It was under these circumstances that Sutcliffe found herself drawn to Verre églomisé, a process that includes applying a design plus gilding onto the back of glass to produce a mirror finish. This technique originated in pre-Roman times and was revived by Jean-Baptiste Glomy, an 18th-century French decorator and art dealer. Glomy's original technique was to make picture frames that were painted, gilded, and engraved, not fired on. "Because I didn't have a kiln (and still don't), I thought, 'well, if he could do it, then let's have a go!'" And off she went!

"In the UAE, I had no access to decent glass to work on," Sutcliffe described. "I found a window glass merchant who couldn't even cut glass correctly. It was all chipped around the edges and scratched. I thought, 'What am I going to do with this?'"

Faced with this challenge, Sutcliffe said, "And the only thing I could do was to cover it. I did what I wanted to do engraving-wise and then wanted to paint the whole background, basically to hide those scratches on the glass. However, I didn't have any glass paint because you couldn't get supplies over there, so I used spray paint for cars. It seemed to work."

She went on. "I used this time to experiment and develop a version of Verre églomisé, which has become characteristic of my work. I'm not afraid of embellishment and use gold leaf liberally, a definite influence from the Middle East. I use gold leaf of many colors and karats."

Shiny, Happy Glass

Sutcliffe achieves spectacular effects by working in layers. Often there are three or four layers of 2 mm glass, especially when creating patterns behind the heads that are a favorite theme of hers. Sometimes the head acts as a window, and you can see through to the paint and gilding behind. This is what gives the piece the feeling of depth. Everything is sandwiched together. There's no paint on the front, just shiny, shiny glass. Everything is trapped inside and protected.

Now that Sutcliffe is back in the UK, she still chooses to work in layers, not because she has to but because she wants to. If she was only working on the back of a single piece of glass, there would be minimal depth and no mystery looking in. However, anything placed on layers, such as black paint that is scratched off with a wire, will produce texture.

These treatments, together with gilding, create a new look when combined. "They become softer and much more mysterious," Sutcliffe shared. "You couldn't do that if you just worked straight onto the back of the engraving. You'd be working straight into the engraving if there were no other layers of glass."

Sutcliffe finds uses for a variety of different glasses. For instance, the Dalmatian was an experiment using optical glass that was engraved, reverse-painted, fired, and gilded with pink silver leaf. There are times when layers of regular window glass are appropriate, and using expensive glass would be pointless.

Hive, 23 cm x 11 cm x 8 cm, engraved glass,
2021. Photocourtesy of the artist.

What 's Old Is New Again

Recycled glass and reclaimed materials all have their place, as well. During the COVID lockdown, Sutcliffe spent a lot of time on eBay collecting Dartington Crystal Pebble Bowls—free-blown pieces in unusual shapes. After collecting fourteen or fifteen of them, she got to work!

"It's part of this ongoing project called Revive. I'm taking these beautiful, damaged, lead-crystal vessels and making them beautiful again by hiding the damage and gilding them," she stated. This is her bid for environmental awareness. It could also be a metaphor for seeing the beauty in all damaged things, including ourselves and others.

Sutcliffe continued, "You don't necessarily have to have new everything. You can reuse damaged things and make them beautiful again. It's really a very simple concept and kind of a nudge to people that it's okay to work on things that aren't perfect." Yes, we can! And what a glorious world it would be if more of us did!

Engraving Is Alive and Lively

Sutcliffe is an active member of the Glass Engraving Network, an entity that organizes traveling exhibitions all over Europe. They help spread the word that engraving is not a dying craft but a vital, vibrant, modern art form. She also participates in group shows with CGS, the Contemporary Glass Society. These shows were a lifeline for her during lockdown. "They managed to get us into fantastic galleries in Europe. It was really wonderful!" she enthused. Commissions are part of her bread and butter, too.

Meaningful Memories

When asked if there was a piece of which she was particularly proud, she considered the question momentarily, and responded, "There was a piece that I did once. It was when I was in the UAE. It's the most important work to me because I did it after my parents had died." She continued, "It's made up of about forty or fifty microscope slides, which were engraved and gilded with white gold leaf and then mounted in a big frame like a timeline."

Sutcliffe explained, "It was a timeline of faces that appeared and disappeared behind this gilding. It was called Memory Cloud. It's about that moment when you're trying to remember someone who has passed, and you can't remember their face. And that does happen with time," Sutcliffe confided. "You can't remember it, and it comes into your head and then it's gone. You can't hold it there. This piece was all about that. It was made deliberately so that the gold leaf would tarnish with time and would age." Like all of us.

Sutcliffe's philosophy for the future? "You've got to keep growing and stay fresh. I'm in it for the joy of it. I'm all about moving forward, trying to do new things. So, let's hear it for the growth of the soul!" Yes, let's!

You can find out more about Nancy Sutcliffe at www.nancysutcliffe.co.uk or on Instagram @nancynibs



Beetles, 20 cm x 15 cm x 2 cm, engraved glass gilded with 24 kt. gold leaf, 2025. Photo courtesy of the artist.

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ISGB Offers a Summer Escape into Education



by Karyn Sweezy

The International Society of Glass Beadmakers (ISGB) brings all types of glassworkers together. We offer educational opportunities that can spark innovation and collaboration. Imagine the possibilities of adding electroforming to beadwork or using enamels for painting on glass. This summer, we invite glasslovers everywhere to a summer escape into education.

In July and August, students can add Introduction to Electroforming and Reverse Vitreous Enamel Painting workshop to their library and take their glass to new heights. ISGB workshops are permanently available to participants for reference to guide them through the process whenever they wish.

This flexibility, convenience, and affordability, make these online workshops very attractive. Key benefits include:

- The workshops are designed for easy reference.
- They can be completed at the participants' own pace.
- Students can ask questions and post photos of progress within the workshop and learn from classmates.
- An interactive Zoom meeting lets attendees meet classmates, instructors, and ask questions.

Students will have the best seat in the house with their own setup and unlimited access. They can connect with the instructors through comments within the workshop, all at a very reasonable price. ISGB membership offers significant discounts, and it is never too late to join us.

July 2025 Mad Science: Introduction to Copper Electroforming

Instructor: Patty Lakinsmith
Register at: www.isgbeducation.org

Class provides a great introduction to electroforming. Learn the basics of adding electroforming to both inorganic and organic objects. With these techniques, participants will unlock a world of possibilities and add one-of-a-kind touches to their glass creations.

In this self-paced online course, important supply and safety information are shared before introducing the techniques needed to turn creative ideas into stunning, eye-catching pieces. Envision showcasing beautifully electroformed beads, each a testament to artistry and newfound skills. This class is designed for fun and flexibility with step-by-step instructions, a stand-alone PDF tutorial, engaging video tutorials, and a supportive community of fellow creatives. Participants will quickly craft copper electroformed masterpieces using these comprehensive resources.

Dust off those beads, tap into imagination, and join us for a summer of electrifying creativity!

(Above) Bronwen Heilman,
Painted Bead 1, frameworked bead
with vitreous enamels.
Photo courtesy of the artist.



Patty Lakinsmith,
Copper Electroformed Vessel,
copper electroforming and framework
Photo courtesy of the artist.



Patty Lakinsmith, Copper Electroformed Leaves,
electroforming on frameworked glass.
Photo courtesy of the artist.



Bronwen Heilman, Peggy, flameworked bead with vitreous enamels, 2005.
Photo credit: Chris Heilman.

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August 2025
Reverse Vitreous Enamel Painting
 Instructor: Bronwen Heilman
 Register at: www.isgbeducation.org

In this intermediate masterclass workshop, students are introduced to the wonderful world of reverse enamel painting on sheet glass. This technique will enable attendees to add a whole new artistic dimension to their own work.

After learning how to safely mix and apply powdered enamels, the instructor shares tips ensuring the enamels adhere correctly to glass tiles through proper firing techniques. Discover how to mix colors and blend them. Explore how to wrap this original artwork onto flameworked beads, adding that personal touch which brings artistic visions to life. This workshop includes many bonus videos and downloadable PDFs as additional resources. What a wonderful opportunity for a summer of glassy creativity!

ISGB Education Workshops: Looking Ahead

This Fall, Jodie McDougall will offer a Face Murrini class, and we will continue to add new workshops to our On Demand library. The ISGB is proud to support instructors worldwide.

Opportunity for instructors! Want to reach a wider audience with a workshop? We're scheduling for 2026 later this year. Learn more at <https://isgb.org/call-for-instructors>.



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CORNING MUSEUM OF GLASS **STUDIO** cmog.org/studio

SUMMER 2025
 Martin Janecký
 Lucie Kovarova-Weir
 Anne Petters
 Gillian Preston
 Jan Schindler
 Norwood Viviano

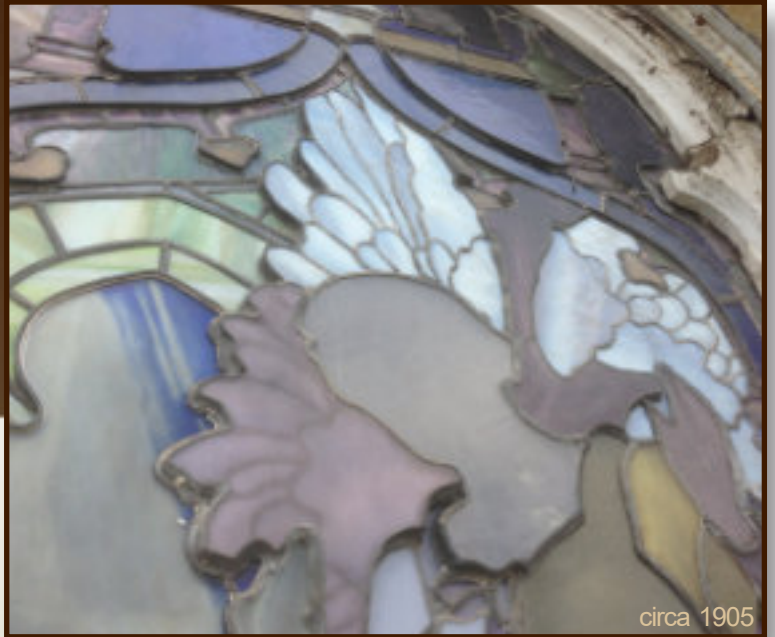
Educational Opportunities at the 2025 AGG Conference

Learning With the Pros

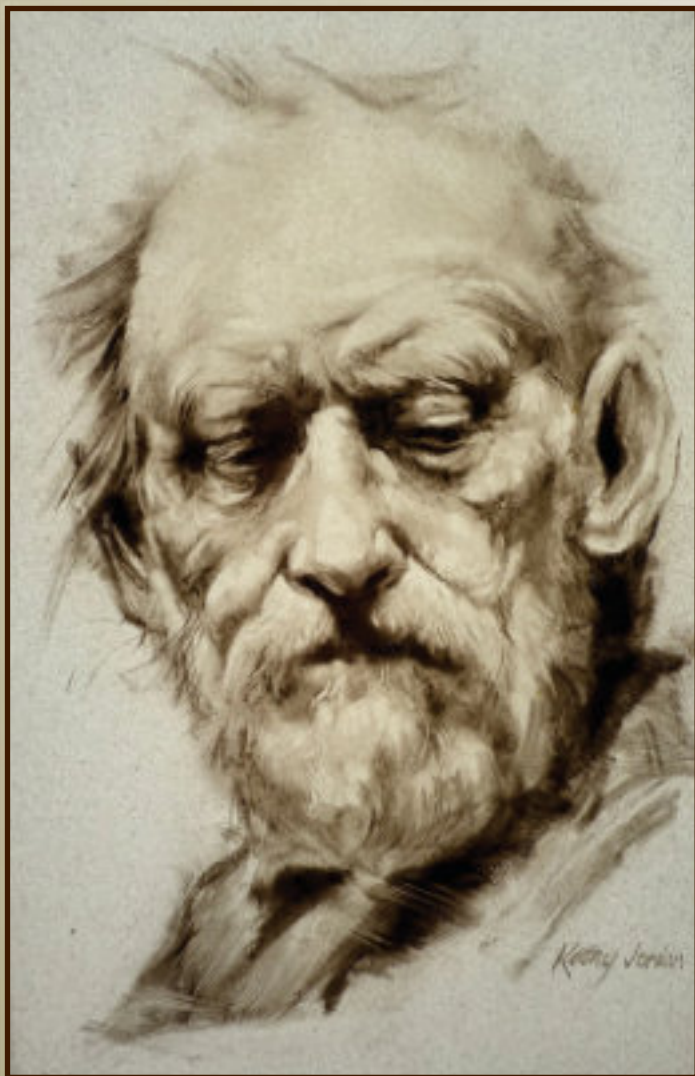
by Zachary Green
Photocourtesy of the artists

The American Glass Guild (AGG) will convene for our annual conference in Mesa, AZ, from May 19–25. The event will feature an unprecedented group of world-class instructors in its renowned workshop series.

Meet this year's instructors and discover what educational opportunities await:



Plating on Tiffany window. Photo by Graham Fox.



Kathy Jordan, 8" x 12", vitreous paint, 2024.

Screen Printing on Glass with James Cockerill. Learn how to print high-quality images onto glass using both handmade stencils and photosensitive emulsion. Learn how to build up layers of print to create unique works of art. The course includes expert tips on integrating screen printing into creative practice.

Expressive Painting I & II with Kathy Jordan. This fast-paced class explores a painterly approach, enabling artists to apply a range of value in one firing. Students will learn how to apply and blend pigments using a water-based medium and discuss brushes needed for this technique.

Kiln Working in 3D with Tony Serviente. Tony's interest has been in working with volume, rather than area, and in playing with the optical effects that can result. This workshop will introduce participants to concepts of fusing that enter the third dimension.

Conservation with Amy Valuck. In this class, review the methods used by stained glass conservators that can help direct work and in decision making. Students will learn about conditions they might encounter in old windows, how to assess and document them, and appropriate treatments.

Intro to Dalle de Verre with Peter Billington. Explore cutting and faceting glass, building the dam structure, using different aggregates, and mixing and pouring epoxy. On the first day, students will create panels and allow the epoxy to set up overnight. The second day will cover faceting the glass and finishing the edges of the panel.

Intro and Intermediate Etching with Kathy Barnard. Kathy will teach the art of etching glass with a sandblaster. Students will create a small piece through experimentation with tools and techniques.

Intro to GlassPainting with Daniel White. In this class, learn the basics of painting on glass with vitreous paint. There will be a focus on pigments, gum arabic ratios, trace lines and matte techniques, brush types and uses, kiln schedules, and safety precautions.

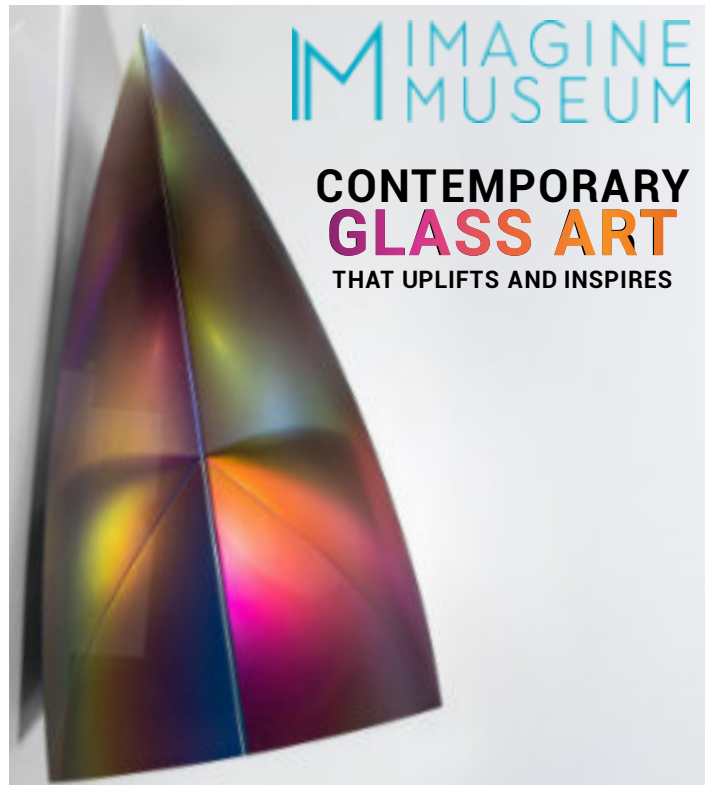
Wood Sash Epoxy Repair with Erik Kolekamp. This hands-on workshop is designed for both beginners and advanced participants. It will cover the benefits and applications of epoxy repair for wood doors and sash in art glass installations.

Plated Glass in Panels with Graham Fox. Students will look at and try the various ways sheet and drapery glass can be stacked and layered in panels. The class covers high heat and "Y-Leads," making custom flanges, foiling, and common pitfalls to avoid when working on plated panels.

Make Your Own Rondel with Tyler Kimball. Ever wanted to try your hand at making a rondel? Participants will create their own alongside an expert and take it home after the conference.

All are welcome, but classes are filling up quickly. For more information and registration, visit: www.americanglassguild.org. See you in Mesa!

G.A.



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James Cockerill,
18" x 18", screenprinting, 2024.



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See the World of GlassArt Through the Contemporary Glass Society

by The Staff of the Contemporary Glass Society

The Contemporary Glass Society (CGS) is the UK's premier promoter of contemporary glass artists. It is proud of its reputation for annually offering members a wide range of both physical and online exhibitions. This begins at the start of each year when we launch and promote our highly regarded online exhibition program. It enables members to keep the varied themes in mind while making new and potentially relevant work.



Hannah Gibson, Recycling Narratives, in a Galaxy Far, Far Away, 9 cm tall, cast glass, 2021. Photo credit: Alick Cotterill.



Sawanya Chantarasamai, The Unfolded Gift, 20 cm x 30 cm x 20 cm, fused and slumped glass, 2023. Photo courtesy of artist.



Layne Rowe, Spectrum Corruption,
31.5 cm x 26 cm x 18 cm, hot sculpted glass,
2024. Photo credit: Alick Cotterill.

Online Exhibitions

Our current exhibition is Light and Dark, featured in the top spot of the website, at <https://cgs.org.uk/exhibitions>. As with all our online shows, it will remain available for everyone to view well into the future. The diverse and exciting online exhibition themes for the rest of the year are Full Circle, A Sense of Place, and culminating in Bizarre and Surreal.

Usually between fifty and sixty artists from around the world are featured in these shows. In addition, we hold a "Meet the Maker" event online, which is paired with each exhibition. The intention is to share the concepts and techniques used within the works with like-minded artists and collectors worldwide. All the work featured is for sale.

Tim Rawlinson, Hydrozoa Prism,
33 cm x 11 cm x 11 cm, cast and polished glass, 2024.
Photocourtesy of the artist.





James Maskrey, Black Perigord and Alba Madonna,
46 cm x 12 cm each, 2014.
Photocredit: David Williams.

Physical Exhibitions

For 2025, we have two major physical exhibitions planned. The exhibition at London Glass Blowing Gallery in London is called Mirage. It will feature many artists showing their most captivating and innovative pieces. These works push the boundaries of the visual illusions that can be achieved through the incredible medium of glass. This will be followed later in the year by Steam at Pyramid Gallery in the historic town of York. We have also had exhibitions across Europe and featured in shows further afield.

Support for Artists

The variety of exhibitions and events aims to support and promote the wide and varied magic of glass. This support can be achieved through a focus on technique, theme, outcome, or stage in people's practice. The approach applies whether the artist is a beginner, graduate, mid-career maker, or established artist with years of experience. While each show is open for submissions, the length of time for application prior to each show varies. The application period depends on the location and concept for each show. This enables makers to either submit previously created work or to make new work with a specific show in mind.

Join the CGS Community

Wherever you are in the world, we would love for you to join our CGS community and share your work with our membership and beyond. We have recently gained a new Chair, Sarah Brown, and a new Administrator, Dr. Helen Slater Stokes. They are taking the reins from Susan Purser Hope and Pam Reekie. Both have now retired after years of an enthusiastic and passionate love of glass. Join The Contemporary Glass Society at www.cgs.org.uk

GA



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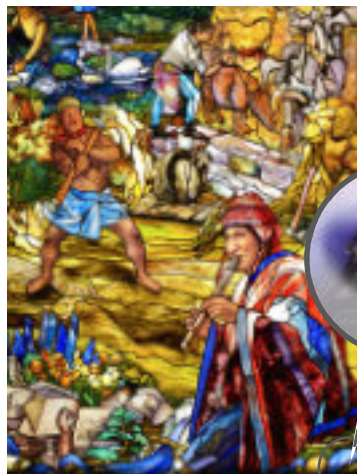
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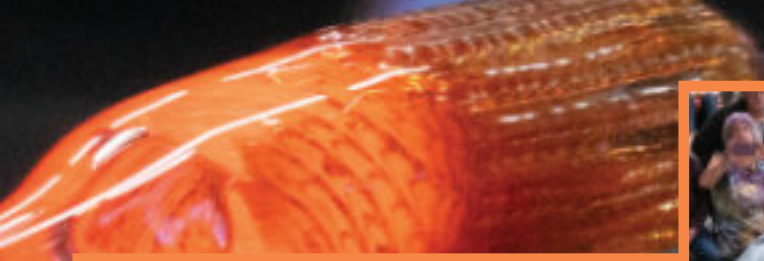


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Roots of Humanity - Seven Pillars Windows



The Heart of Bay Area Glass Art A Community Forged in Fire

From Backyard Dream to Thriving GlassHub

In 1996, four San José State University graduates—Mike Binard, Bobby Bowes, Mariko Takada, and Jonathan Tepperman—faced a challenge. No longer having access to the university's glassblowing facilities, they refused to let their passion die. They transformed a backyard and garage into a makeshift studio, renting equipment to fellow artists and creating a space where the Bay Area glass community could take root. This small initiative has grown into a 6,000-square-foot facility at History Park in San José, housing a hot shop, cold shop, flameworking and fusing studios, and a gallery. There is also a neon studio currently under construction.

Each year, BAGI welcomes thousands of individuals—8,500 in 2024 alone—who experience the magic of glass through workshops, classes, and team-building events. As a nonprofit, BAGI ensures accessibility to the glass arts while reinvesting in the community. In 2024, its record \$1.7 million in revenue covered operating costs, supported twenty-three artists, funded scholarships, and kept studio rental fees affordable.

(Left) Jeannette Hartley and Jarrod Davis at BAGI Night Live. Photo credit: James Vreeland.

(Top Right) Ethan Stern, left, and Jonathan Yao (right) in the hot shop at BAGI. Photo credit: James Vreeland.

by Kathleen Elliot

The heat from the furnace radiates as a young artist turns molten glass on a pipe. Their eyes widen as the piece takes shape, guided by the gentle encouragement of an instructor. This moment of discovery happens every day at the Bay Area Glass Institute (BAGI, bâg'ê.), a place where creativity, community, and craftsmanship converge in the heart of Silicon Valley.

People and Culture: The Heart of BAGI

For Executive Director Sarah Corneille, BAGI is more than a glass studio. It's the glass community she has always dreamed of. "I wanted to create the best glass school in Northern California and a major hub for artists and the arts in San José," she shared. In 1996, Corneille graduated from Alfred University where she studied glass and ceramics. In 2016, she began teaching at BAGI. In 2019, Corneille assumed the role of executive director to enhance BAGI's mission. Under her leadership, the organization has expanded its facilities, hired additional staff, and introduced new programs. They now focus on sustainability through solar power and future innovations like glass 3D printing.

A thriving organization needs more than leadership. It needs the right team. Enter Erin Hoffman, Studio Manager. Hoffman relocated from Pennsylvania with an MFA in Sculpture and Dimensional Studies from Alfred University. She first came to BAGI as a coordinator, but her talent for organization and efficiency quickly made an impact. Hoffman revitalized every studio, ensuring equipment runs smoothly and artists can focus on their craft.

"BAGI's success comes down to the people," she explains. "There are people at BAGI who will actually show up and help. We have active board members who help in the studios and teach classes. They really love being part of it. Other studios are not like BAGI." She continued, "I love seeing our renters' reactions. They feel welcome. This comes when people love and care for the studio. Everyone can come and do something, even if it's to sit on the bleachers and watch."

One of those board members, Janie Trainor, began as a flame working instructor in 2013. Three years later she joined the board. Her favorite part of BAGI? The culture. "Everyone, from board members to the director, to the office staff, to the instructors, are committed to making BAGI a friendly, welcoming environment for all who visit. I love that!" Trainor continued, "Whenever I arrive, I am greeted with a warm reception from my coworkers. Anybody walking into BAGI gets the same warm reception." She reflected, "It's clear that we all love glass. We love sharing that love with anyone interested. That's what I love about BAGI. It's my home away from home."

Kimberly Willcox, BAGI's Program Administrator, shares a similar sentiment. Willcox, a graduate of Temple University's Tyler School of Art, holds an MFA from Alfred University with a concentration in glass. "This is the first glass studio where I feel comfortable saying 'I don't know.'" Her commitment to inclusivity extends beyond BAGI's walls. Willcox recently advocated for a scholarship for an Arizona artist eager to repurpose glass waste from their own facility.

Jeanette Hartley, who used to own a bakery, discovered her passion for glass art at BAGI in 2016. Since then, she's not only become a talented artist, she's also the Private Events Manager. Hartley played a huge role in building the studio's reputation, especially among companies in Silicon Valley. This has made it a popular spot for team-building events. "I love hearing how much fun people have. I feel like a matchmaker," Hartley shared. In addition to corporate events, she is dedicated to reaching out to the Latino community and encouraging young people to get involved. Speaking from an artist's perspective, she asserts, "I love this community. It's a wonderful place to create with the variety of glass opportunities. It fits different people's budgets and moods. There are different people we can work with, and there's always someone here to talk with."

A Future Fueled by Passion and Community

This passion for connection is echoed by Steven Aldrich, BAGI's long-standing Board Chair. A serial entrepreneur with multiple CEO and board roles, Aldrich has led BAGI's board for over twenty years. His tenure far exceeds the typical nonprofit duration. "BAGI is unique in Silicon Valley," he explained. "In a world dominated by digital work, BAGI offers something tangible—an experience where heat, chemistry, and artistry come together to create something real. Whether it's someone's first time blowing glass or an experienced artist perfecting their craft, we've built a space and nurtured a community where that magic happens."

BAGI's next chapter is just beginning, with plans for expanding studio offerings. They're embracing new technologies and deepening community outreach. The spirit that started in a backyard now burns brighter than ever, illuminating the path for future artists and glass enthusiasts alike.

A special thank you to Sarah Comeille and Steven Aldrich for their participation.

Find out more about BAGI at: <https://bagi.org>.

GIA



Glass Pumpkin Patch (staff and volunteers), 2021.

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